



TELL ME WHO I AM

A film by Ed Perkins

Produced by Simon Chinn
Executive Produced by Jonathan Chinn

a Lightbox production

Running time: 85 minutes
Aspect Ratio: 2.39.1

PRESS NOTES

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Tell Me Who I Am

"We're identical twins; we're bonded, and this thing was so strong that it almost broke us apart."

Marcus Lewis

"The secrets I need answers to are in Marcus's head. But they're deep in his head, so it would almost seem reckless in terms of what we are going to find."

Alex Lewis

SYNOPSIS

How far would you go to protect someone you loved? If it meant rewriting history, would you?

In 1982, 18-year-old Alex Lewis's life changed forever. Following a near-fatal motorcycle accident, he woke from a coma, grateful to find his identical twin brother, Marcus, by his bedside. Except Marcus was the only person he remembered from his life before the accident. All other memories had been lost. Alex had no recollection of his mother, his stepfather, and how their lives had been before. He didn't even remember who he was. There was only *after*, and it fell to his twin Marcus to provide him with his identity and his lost "memory". As Marcus assumed this new role of parent, teaching Alex where everyday objects were, what things were called and, crucially, the complicated rules of living in their family home, he took a critical decision: to erase some of their darkest family secrets and create a new reality for his brother.

These secrets remained in place for nearly 15 years until Alex and Marcus's mother died and the twins were tasked with unlocking rooms in their house to which they had previously been forbidden. The carefully told lies could not withstand the questions that Alex began to ask. He demanded answers and Marcus was then faced with having to reveal the truth to his brother, knowing it would shatter his brother's reality all over again.

In *Tell Me Who I Am*, Oscar-nominated director Ed Perkins gives the Lewis twins space to tell their story their way, as they painfully explain why they needed to share this with the world. Along with Oscar-winning producer Simon Chinn, the filmmakers unravel a compelling narrative of secrets and lies that asks a number of difficult questions in search of the truth.

DIRECTOR'S STATEMENT

It was five years ago that I first heard about this extraordinary story and it has taken that long to bring it to the screen. There have been times when Alex and Marcus didn't want to make this film and times when it felt almost too daunting a responsibility for me to take on as a filmmaker - I wondered whether I was really ready for it.

And yet, somehow, together, we have made something that I hope documents the remarkable journey that Alex and Marcus have gone on to face up to the dark secrets of their past. The honesty and vulnerability they have shown is astonishing and we feel humbled to have been entrusted with their story.

This is a complex and difficult tale: at times mysterious and thrilling; at other times deeply poignant and unsettling; and, in its end, ultimately uplifting and inspirational. It is a film about the blurred boundaries between memory and reality. And perhaps, above all, it is a film about the stories we tell ourselves about our own lives. The narratives we create in order to survive. Because sometimes believing a lie is easier - and less painful - than admitting the truth.

Making this film has had a deep impact on me. It has forced me to consider the obvious question: 'What would I do?' What would I do if I woke up one day in a hospital bed with no memory of my past - no sense of self? Who would I be? How would I cope? And similarly, what would I do if I found myself in Marcus' predicament - with a brother asking me to tell him who he was and give him back his life? Would I tell him the truth? Or would I lie, freeing him from the secrets of the past and giving him the childhood he deserved?

The film has also forced me to reflect on the role of a parent. During the course of production, my wife and I found out we were expecting our first child, bringing Alex and Marcus's experiences into new and sharper focus. Their refusal to be defined as victims and their steadfast commitment to give their own children the love, respect and care that was not afforded to them is deeply inspiring.

Finally, making *TELL ME WHO I AM* has forced me to reconsider the role and responsibility of the filmmaker. We walk a tightrope when making films like this - and intentions matter. I have tried to make a film that, while pushing the documentary form to explore issues around the nature of truth and the blurring of fact and fiction, nonetheless has integrity and honesty at its heart.

THE STORY OF THE FILM: A matter of trust, truth and memory

"We started the journey seven years ago, in 2012," says Marcus Lewis. "Alex has always been searching for what the truth was, so we ended up doing a magazine piece. Then we decided to do the book because we wanted to speak out on the subject." The book bears the same title, *Tell Me Who I Am*, and was co-written by Alex and Marcus Lewis along with Joanna Hodgkin. Director Ed Perkins read about the story in the Sunday Times Magazine and took the idea to producer Simon Chinn who was similarly intrigued by the tale and the big moral questions it raises. "The book, if you read it, it goes only so far," says Chinn. "For Alex, the book hadn't provided the kind of closure and resolution that he needed. The point of the film was to go on that journey, beyond where the book had gone, so it was an incredibly big ask for them."

Over time, the filmmakers built a deep level of trust with Alex and Marcus, and it would be five years from that first approach until the timing aligned and cameras were switched on, requiring the twins to fully share all the details of their story with each other, for the very first time.

The devastating revelation of the family secret that Marcus had been holding on to - that the pair had been sexually abused by their mother from a young age - had been kept to a minimum in the book. But the almost desperate need in Alex to understand and reconcile himself to these details - and to his brother's decisions - become a powerful driving theme in the film's narrative . "We'd had the one minute conversation to say that mum had abused us," says Marcus. "But that was the only information Alex had before we started the book. I thought I could just do the book, give a few one line answers and just blag it out because the book was about lots of other stuff as well. The abuse bit I was just going to slide by, like I have my whole life, I was just going to skirt around it." Alex had been the driving force behind writing their story, in search of answers to a number of questions that were not adding up about his own life history. "When we finished the book, Alex wasn't satisfied," continues Marcus. "I didn't want to do the book at all, but I did it for him, because that's what he wanted to get him closure. Then when the movie came along, I wanted to make the movie, and - initially at least - Alex didn't want to make a movie."

Alex was initially wary about having his story captured on film. "Primarily because Marcus is much more confident than me," he says. "We seem very confident twins, but I am still quite reserved underneath. I wasn't ready, and I just thought the movie sounded a step too far, but Marcus desperately wanted to do it and because he had done the book for me, I said, 'Okay, I'll do that. I'll do the movie for you'."

"About a year before we actually started making the film," director Perkins recalls, "I got a call from Alex saying, 'look, I've been thinking about this and we've been saying we want to make the film, but I just don't think I can make it; it's going to be too painful. And I'm sorry, but we can't do this'. There were definitely times throughout the five year gestation of the project

where both guys came to me with real concerns about whether they'd have the strength to make the film. And I think actually, in a way, the fact that it took quite a long time really helped us because it allowed us all to have spent so much time together just sitting in the pub or down at their office, and we built a real relationship of trust."

"I wanted to do the film," picks up Marcus, "because the small exposure to releasing some of the basic details of our story out of Pandora's box was so strong in the book, that I immediately put it all back in again. But I just felt that my mother got away scot free. And I wanted to speak out. And I didn't feel that it was right and fair for her to have a free ride." By that point, Alex was in full agreement with his twin brother. "She got away with it," he says, matter of fact. "When the whole Jimmy Savile story came out in the UK - and so many other devastating stories about people who got away with terrible abuse - for us it was like, 'well, there's another guy who got away with it, he died'. And it was the same with our mother. She died without being accounted for."

Naturally, the film raises many difficult issues concerning the twins' mother and also their stepfather who had also died many years previously. "We lost our real father when we were three days old," explains Marcus. "Our lives I think would have been very different, but he died (in a car accident) on the way back from picking us up from the hospital." As for their stepfather; "He was a very difficult man," says Alex. "Everybody was scared of him. He was a very powerful man."

"How to deal with the mum is very difficult," admits Perkins. "She doesn't have a voice in the film; she's dead. And I discussed this with Alex and Marcus really early on in the process. The first thing they ever said to me was, 'if we make a documentary, we don't want to make a film that demonises our mum'. Which is kind of a surprising thing to hear from two people who have experienced, at the hands of their mother, just the most horrific things."

As a viewer, much of the power of the film comes in the final, third act when Marcus and Alex are finally talking together, having spent the first and second acts delivering their version of events, separately. It would be the first time in both the twins' lives when Marcus had finally revealed the full horror of what they had endured in their childhood. As such, Perkins wanted to create the safest possible environment for these conversations to happen on camera. "We invited them to the studio the week before," says Perkins, "so they could see the space, which was inside a small studio near our production office in London. I made sure that the crew in that room was as stripped back as possible. So, it was me, a cameraman who was hidden away, and someone running sound. Alex and Marcus got to meet them the week before and so they felt comfortable."

Perkins and the production team were also very careful to ensure the twins' well-being was paramount at all times. "There's an enormous duty of care," he says. "We had a support team on hand if Alex and Marcus needed them. I spent quite a lot of time with a couple of different therapists and asked if Alex and Marcus had come to them as clients wanting help, how they



would approach that process with them? What lines of questioning would they explore and how would they ensure that no damage was done, that they didn't cause Alex to have flashbacks, or Marcus to experience that trauma again."

When it came to eventually unpacking the most challenging details of how far reaching the child sexual abuse was, Marcus says "our trust in Ed was 100 percent". It meant he was able to draw out details that Marcus had never discussed in this way before, though it was always on Marcus's terms. "This isn't in the film," says director Perkins, "but just before he opened up on camera Marcus looked me in the eye and said 'why should I? Why? Tell me why I should talk about these incredibly difficult things for the first time on camera to you'. I think Marcus was sort of hoping that I would say, 'Oh, it's going to give us the ending of the film or, you know, we've come so far...' and all I kept saying was, 'you don't have to talk, screw the film, ignore the film, you don't have to do this at all. Only do it if you want to do it'. And it was this really amazing back and forth that went on for about 10 minutes, until suddenly Marcus decided he wanted to break his silence. And when he did speak, as you see in the film, out came this extraordinary monologue which went on for three or four minutes without a single break."

"It sounds almost trite to say it - but it's absolutely true - that on the last day of the shoot, we found closure live on camera," says Marcus. "We literally finished, said goodbye to everybody, went to the pub around the corner and me and Alex both looked at each other and said, 'it's finished now'." Alex nods his agreement, adding they simply said to each other, "Let's go home". "It was finally, finally, finally finished," concludes Marcus. "I made a joke to Ed, I said, 'where do I send the hundred thousand pound therapy bill to?' We've been gifted this kind of resolution which wasn't what I thought we were going to get when we started. It was only Ed and the process we went through with the film that finally drew it out of me."

Both Perkins and Chinn are thrilled to be working with Netflix on *Tell Me Who I Am*. "Potentially it'll have a massive global audience, if it does hit a nerve," says Chinn, adding that working with the streamer hasn't changed his approach to producing the documentary. "I think the Netflix approach is to elevate, to create something that feels cinematic and 'theatrical' if you will, in the way that we always approach big screen feature docs." "When you start a film, you never know how many people are going to watch it," adds Perkins. "The amazing thing here is that we have an opportunity to get this film seen. And if we want to make films that have an impact, then having lots of people see it has to be an incredible thing."

SILENT NO MORE

"This film is about many things, but perhaps above all it is about the stories we tell ourselves about our own lives. The narratives we create in order to survive. And that sometimes it's easier to believe a lie than it is to admit the truth. Because the truth can be really painful."

Ed Perkins

Despite having a sense of lightness and resolution at the end of filming, watching the finished documentary back was decidedly uncomfortable for both Marcus and Alex. “We watched it together,” says Alex. “Marcus walked out twice.” The first screening of *Tell Me Who I Am* was simply Alex, Marcus, director Perkins and producer Chinn. “So, with the first screening, we had to stop the movie twice - it was just too painful to watch,” admits Marcus. “Once for me, and I had to go out for 15 minutes. And then another time for Alex.”

“And then the second time, I watched the whole thing through,” says Alex. “I didn’t leave the cinema once, but Marcus had to leave again.” The third time the twins saw the film they wanted to show it to a handful of their closest friends. “School friends,” says Marcus. “All prominent people in their professions,” says Alex. “And we just wanted to see what they thought of it. Having known us all their lives, it was difficult for them to watch but they were very proud. It was then I thought, ‘Okay, then this is good. We’ve done it right’.”

Marcus’s wife was also in that screening while Alex’s wife was not. “No, no, my wife has spent so long dealing with the story with me,” explains Alex, “she’s had to help me through it for 20 years, so she said she’s done enough. She hasn’t seen it, and probably never will. She’s the one that’s had to deal with me crying every day, trying to stop crying in front of the children.”

Both Alex and Marcus are parents themselves, and they already struggled with the enormous dilemma of what to tell their children about their grandmother, but the release of a documentary brings that dilemma into sharp and potentially urgent focus. “That’s probably one of the biggest questions we get asked,” admits Alex, “is ‘how are you going to deal with this with your kids?’ And ‘why are you going to allow your kids to know your past?’” “And my simple answer,” says Marcus, “is that I would like to feel that when my kids are mature enough, they could watch this film. And as hard and as horrible as it would be, that they could feel proud of their parents.”

Alex says the alternative simply isn’t an option. “Or we lie to our children and tell them that our childhood was happy. Which is basically what’s happened to me. It’s a lie. We’ve lived a lie: our parents lied, my brother lied. My whole life has been a lie. The last thing I could do is lie to my children. So yes, it is going to be hard.” The twins admit the timing of the movie hasn’t been on their side in this matter. “We started (the film) five years ago. And I guess we thought that was going to be a little bit quicker! So, our kids would be younger. Obviously, that doesn’t quite work because now they’re (practically) teenagers.” Marcus’s children are aged 10 and 12, while Alex’s children are aged 13 and 9. “We’re talking to NAPAC (National Association for People Abused in Childhood) about how to have that conversation,” says Marcus. “And if it comes down the pipeline, and someone says something to them at school, then we’ll talk sooner. They know we’re making a film. I’ve told my son, ‘it’s an 18, so you can’t see it. They know that our mum wasn’t very nice to us. Dad wasn’t very nice. And so they know a little bit about that.’”

Another factor driving Marcus was to show how widespread sexual abuse is in reality. “All the stuff that you see, and you read is all about poor families, disadvantaged children,” he says. “And it’s not about nice, white middle class kids from good families, because they don’t do it. Newsflash: they do. So, we wanted to say, ‘This is a massive problem that goes right through society’.

Already the twins have heard from people who read their book and needed to get in touch to share similar stories of childhood abuse. “We’ve had hundreds of letters,” says Marcus. “We’ve had meetings with people with similar stories to ours, middle-aged people,” adds Alex. They are conscious that the film is likely to unearth more uncomfortable truths for viewers. “Every time that somebody tells you a story, you feel that you’re helping them because they’re speaking about it,” says Marcus. “So that kind of makes you feel useful.”

“It wasn’t our intention to make an ‘abuse film’, ” clarifies producer Chinn. “The film is about so much more than just that. It’s really a film about memory and identity and the big moral question of whether it’s ever right to lie to protect someone - and of course the incredible, almost unbreakable bonds that twins have. But if the film can in some sense, help people talk about these things, and in doing so they’re able to overcome problems that they face in life, then I’m delighted if that’s a positive by-product of the film.” “I started off doing it for myself,” admits Alex. “I mean, let’s be honest, I did it because I wanted to find out who I am. Then we suddenly realised we had something else on our hands and we could actually help other people.”

THE LOOK OF THE FILM: Filling in the historical gaps

The production was unable to shoot in the real location - the house where the twins grew up - but they found a similar house in Gloucestershire and used Alex and Marcus’ photo archive to make it seem as real as possible. “It’s my impression of the world they describe” says Perkins. “They talk vividly of this large, imposing house filled with a life time of antiques. And those visceral, textural details like the condensation on the windows and the rattle of the rain on the roof of the garden shed that doubled up as their bedroom. And so we were trying to capture that sense of how it must have felt to live in that house.”

In order to draw out the most from the narrative, and in the absence of any moving archive footage, the film works in scenes of dramatic reconstructions using actors. “I don’t think either Ed or I were daunted by the prospect of a certain level of recreation,” says Chinn. “Although, you know, it’s often a bit of a dirty word in our business’. But I think we’ve done them to pretty good effect in the past, in films like *Man on Wire* and *The Imposter* and *Project Nim*, and I just felt like we were going to arrive at a visual language for the film that works.”

“At a basic level, the drama is there to visually bring the story to life,” says Perkins. “And so at the start of the film, when we are putting our audience in Alex’s shoes after he wakes from a

coma with total memory loss, we are often on long macro lenses with low depth of field, capturing little flashes and textures in a disorientated and unsettling manner. But I think the drama is also trying to do something deeper. Many of the exact same drama shots appear multiple times in the film, at times representing Alex's perspective, at other times Marcus' perspective. And yet their perspectives could not have been more different. As close as Alex and Marcus were, the lie that Marcus had spun for his brother meant that for many years they were living parallel lives. They would be doing the same things, going to the same family events, and yet there was a gulf of understanding between them. And so as we are confronted with the same images over and over again, we are forced each time to re-interpret for ourselves what the image means in the light of new discoveries."

"The biggest challenge of the edit was trying to always reduce the film to its essential ingredients, both narratively and visually," says Chinn. "There's always a danger that you would feel the hand of us, the filmmakers, in the film and for a subject like this, we came to realise that wasn't going to be a good thing because it was really important that the audience understood that Alex and Marcus were in some sense the authors of their own stories."

The cumulation of the interviews and the drama is not easy to sit through at times, but Perkins strongly believes it was a film that had to be made. "There are times throughout the film when your natural reaction is to look away," he admits. "But we have to confront these truths. And, most importantly, the film ultimately ends on an inspiring and uplifting note: that because of their strength, because of that brotherhood, they have managed to get through this. They have managed to survive. And they are amazing parents to their own children and amazing brothers to each other. And this hasn't killed them. And it hasn't defined their life. They've managed to overcome more adversity than I think any of us would wish on anyone. And yet they come out of it as incredibly strong, charismatic, likeable, compassionate people. And I find that hugely inspiring."

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ED PERKINS - Biography

Ed Perkins is an Oscar nominated documentary filmmaker whose films have won numerous international awards. He has worked exclusively at Lightbox for the past five years where he has made many of his films. Ed has directed films for Netflix, the BBC, The Guardian, National Geographic and Channel 4 and was named a BAFTA Breakthrough Brit in 2015.

After graduating from the University of North Carolina in 2009, Ed directed the behind-the-scenes documentaries for PROJECT NIM, THE EAGLE, the BAFTA winning THE IMPOSTER, and the Academy Award winning SEARCHING FOR SUGAR MAN. In 2015 Ed made his first feature documentary, GARNET'S GOLD, which premiered at the

Tribeca Film Festival 2014, won a Grierson Award for Best Newcomer, won Best International Documentary awards at Docville and Jozi Film Festival, and was nominated for Best Documentary Feature at both Tribeca and the Edinburgh International Film Festival. Ed then went on to make BARE KNUCKLE FIGHT CLUB for Channel 4 and FX Studios, of which The Times said "You will not have seen a better documentary this year". He has also made a number of short films including IF I DIE ON MARS, which won Vimeo "Short of the Week" and "Staff Pick" accolades and has had more than 1,000,000 views over multiple platforms.

In 2018 Ed directed BLACK SHEEP, a documentary short for The Guardian, which won 13 international awards and was nominated for BEST DOCUMENTARY SHORT at the 91st Academy Awards.

Ed has just finished his latest film TELL ME WHO I AM - a feature documentary for Netflix.

SIMON CHINN - Biography

Simon Chinn is a double Oscar-winning producer who is responsible for some of the most successful feature documentaries of recent years.

In 2005, he conceived and produced his first theatrical feature documentary, *Man on Wire*. It went on to win over 40 international awards including the BAFTA for Outstanding British Film and the Academy Award for Best Documentary Feature. He followed that up with a string of multi award winning feature documentaries including *Project Nim*, *The Imposter*, *The Green Prince*, *Garnet's Gold*, *Bolshoi Babylon* and *Searching for Sugar Man*, which also won a BAFTA and an Academy Award and made over \$20m at the international box office. In 2015 he teamed up with his old school friend Louis Theroux to produce *My Scientology Movie*, Theroux's first theatrical doc. It grossed £1.1 million at the UK box office, making it one of the highest grossing feature docs of all time in the UK.

Simon launched Lightbox in 2014 with his LA based cousin, Emmy-winning producer Jonathan Chinn. Focused on producing high-end non-fiction - series, feature docs and shorts - for multiple platforms, Lightbox has completed major projects for Xbox Studios, Netflix, Fusion, Esquire Network, Channel 4, BBC, FX, National Geographic and ESPN. Its feature doc on the 1992 LA riots, *LA 92*, for National Geographic, won a primetime Emmy and was shortlisted for an Academy Award. Its documentary short, *Black Sheep*, made with The Guardian, was nominated for an Academy Award in 2019. Lightbox's latest projects include a seven-part series for Netflix based on the New York Times magazine column *Diagnosis* and its feature documentary, *Untouchable*, telling the story of Harvey Weinstein's rise and fall and the immediate background to the #MeToo movement. It premiered at Sundance in January 2019 and will be released around the world from summer 2019.

Simon is a member of the Academy of Motion Pictures Arts and Sciences, sits on the BAFTA Film committee as an elected member and is a trustee of the Grierson Trust.

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JONATHAN CHINN - Executive Producer

Jonathan Chinn is an Academy Award-nominated and double Emmy Award-winning producer and co-founder of Lightbox, a multinational media company headquartered in London and Los Angeles, focused on creating high quality non-fiction programming for film, television and digital platforms. He and his cousin, double Academy Award winning producer, Simon Chinn, founded Lightbox in 2014. Since its formation, Lightbox has produced many notable projects including documentary films *Atari: Game Over* and *The Thread*, for Xbox Entertainment Studios; an ESPN 30 for 30 film about the 2006 Duke Lacrosse scandal entitled *Fantastic Lies; Gypsy's Revenge* for Investigation ID; as well as several series for both the UK and US markets such as *The Traffickers* and *Food Exposed* for Fusion, *Inside British Vogue* for BBC, *The Runner-Up* for Esquire, *War Child* for Channel 4, and the groundbreaking series *Captive* for Netflix.

Among Lightbox's recent projects are the theatrical feature, *Whitney*, directed by Academy Award winner Kevin Macdonald, which premiered at the Cannes Film Festival; National Geographic's Emmy-winning and Oscar shortlisted film, *LA 92*; the Oscar-nominated documentary short *Black Sheep*; and *Untouchable*, the company's most recent feature doc about Harvey Weinstein, which premiered at Sundance in 2019 in advance of its worldwide release. *Diagnosis*, the groundbreaking Netflix Original documentary produced by Lightbox in partnership with Scott Rudin Productions and *The New York Times*, has launched this summer.

Prior to co-founding Lightbox, Jonathan was one of the most respected non-fiction television showrunners in the US, winning an Emmy for *American High* (Fox/PBS) and the Television Academy's prestigious Honors Award for *30 Days* (FX), the latter of which went on to become FX's highest rated unscripted series. Other producing credits include *Kid Nation* (CBS), *Push Girls* (Sundance), and *Hotel Hell* (FOX).

DAVID CHARAP – Editor

Editor David Charap has a varied career working across all fiction and documentary formats. He hopes that his feature film experience on projects like Pawel Pawlikowski's *MY SUMMER OF LOVE*, or cutting TV dramas like Dominic Savage's recent *I AM* anthology series, informs his documentary practice. He has sought to bring out the underlying drama behind such diverse factual stories as *THE POSSIBILITIES ARE ENDLESS* (about the pop star Edwyn Collins), the Prix Italia winning *THE BESLAN SIEGE*, (about a massacre in the Caucuses), or the forthcoming *OUR GODFATHER* (a portrait of a Mafia informer). Equally, he has tried to ensure that the recent feature films he has cut like *JAWBONE* or *SUNSET SONG* convey an emotional story that is rooted in a documentary reality. He is proud to be a founding member of the BFI/ Doc Society Consulting Editors Network.

ERIK WILSON - Drama DOP

Erik's varied credits include Shekhar Kapur's *Will*, Bart Layton's *The Imposter*, Sarah Johnsen's *Framing Mom*, Paddy Considine's *Tyrannosaur* and Iain Forsyth and Jane Pollard's *20,000 Days On Earth*, for which Erik received the Cinema Eye Honours Award for Outstanding Achievement in Cinematography.

Erik has collaborated with director Paul King twice on the award winning *Paddington* and the equally celebrated sequel. He has also worked extensively with director Richard Ayoade on features including *The Double*, the BAFTA award-winning *Submarine* and on music promos for Arctic Monkeys, Yeah Yeah Yeahs and Kasabian.

Erik has recently completed work on *The Dark Crystal: Age of Resistance* for Netflix with director Louis Leterrier, due for release this summer, and is currently working on *Louis Wain* with director Will Sharpe.

PATRICK SMITH – Interviews DOP

Patrick Smith is a Director of Photography specialising in documentary work, initially for the BBC and Channel 4 in the UK, but more recently for feature release documentary movies such as 'I am Bolt' and various high profile Netflix productions. He also shoots drama with films like 'Married to a Paedophile' winning numerous awards.

DANNY BENSI & SAUNDER JURRIAANS – Composers

Danny Bensi and Saunder Jurriaans are two award-winning film composers. They have been playing music together for over twenty years. In the last eight years, they have completed well over 100 acclaimed film and TV scores.

Before moving to New York in 2001, Danny was raised studying the cello in Europe, while Saunder grew up playing guitar in Seattle's thriving music scene. As a duo, they are known for bold unpredictability, uniqueness, and their ability to interpret a wide range of genres. Drawing from an array of modern classical styles and beyond, their compositions are filled with atypical orchestrations, sensuous melodies, and visceral soundscapes.

One of their first films, *MARTHA MARCY MAY MARLENE* (Dir. Sean Durkin) garnered much attention for its sparse and suspenseful score. Soon after, their sinister score for *ENEMY* (Dir. Denis Villeneuve) won "Best Musical Score" at the Canadian Screen Awards. In 2015, they



scored Joel Edgerton's acclaimed suspense thriller *THE GIFT*. More recent films include *THE AUTOPSY OF JANE DOE*, and *BOY ERASED*.

The duo has also written remarkable scores for *LA 92* (Nat Geo), *AMANDA KNOX* (Netflix), and *THE WOLFPACK* (Netflix/Sundance Grand Jury Prize Winner).

In TV, Danny and Saunder have scored 2 seasons of Jason Bateman's *OZARK* (Netflix) as well as *THE OA* (Netflix) and *CHEF'S TABLE* (Netflix). Other television work includes *FEAR THE WALKING DEAD* (AMC), *AMERICAN GODS* (STARZ), and most recently *ON BECOMING A GOD IN CENTRAL FLORIDA* (SHOWTIME).

In addition, Danny and Saunder have also successfully ventured into the video game world with their score for Ubisoft's *FOR HONOR*.

Upcoming films include *THE LODGE*, *THE CURRENT WAR* and *THE WOLF HOUR*.

Danny and Saunder currently live and work in Los Angeles and New York, where they each have studios.

TELL ME WHO I AM

Director Ed Perkins

Producer Simon Chinn

Executive Producer Jonathan Chinn

Executive Producer Josh Braun

Co-producer Vanessa Tovell

Line producer Jessica Ross

Editor David Charap

Directors of Photography Erik Alexander Wilson and Patrick Smith

Production Designer Alex Walker

Music by Danny Bensi & Saunder Jurriaans

Studio: Netflix

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